

# NEW YORK CLIPPER

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## IF BUT MY DARLING SMILES ON ME. A SONG.

WRITTEN FOR THE NEW YORK CLIPPER.

Oh, what to me are others' eyes?  
The dimples on another's cheek?  
Fleeter than clouds in Summer skies—  
Of these, I prithee, do not speak;  
Oh, what to me the stars that shine?  
The moonlight on the dancing sea?  
They have no place in thoughts of mine,  
If but my darling smiles on me!

I think of her alone by day;  
Of her alone I dream by night;  
I care not what the world may say—  
Whether it deems me wrong or right;  
Roses may fade that once were fair,  
Hearts that were warm, now cold may be—  
I need them not—I do not care,  
If but my darling smiles on me! —J. H. B.

## AUNT HETTY'S PRIZE.

WRITTEN FOR THE NEW YORK CLIPPER.  
BY LULU PRIOR.

"I tell you, Arabella, you ain't half strict enough with that air gal. You jest let her have her own way too much. The idee of her talkin' back and sayin' she'll marry the man she pleases, and—"

"And so I will, Aunt Hetty," interrupted Grace Atkins, even more decidedly than she had given the same assurance to her mother.

"Look her up. Keep her on bread and water. That's what to do with her. Why, when I was a gal I was never permitted to think on such matters for myself, and—"

"And you never got married at all, in consequence," put in the little vixen; "but, thank heaven, your times have gone forever, and girls don't have to stand that sort of tyranny. I tell you there can be no objection to him; he is an honest, hard working young man, who is bound to rise in the world through his own efforts, and I don't see what harm it can do to let him call and speak for himself."

Aunt Hetty recovered from the shock occasioned by the bold retort of the saucy girl, in time to conceal how severe the blow had been, and flamed right out:

"All my money has been willed to you, for you are my brother's child, and I have no other kith or kin, and I have much to say about its disposition. With such a fortune as you are to have, you should be able to secure a husband of the very first society, who could place you at once in the very upper circles. There was the Jones girl. I've heard they are settled down to York in a big house on Fifth Avenue, or Third Avenue, or Tenth Avenue, or some one with a number to it, givin' pink teas and blue kettedrums, and all them high society fandangoes, which is so pleasant to read of in the papers. And, what's more, they didn't have half the money you'll get when my will comes to be proved."

"Oh, yes. There's that constant talk of money and the wonders it's to do," said the angry young woman. "Why don't you buy me a nobleman, and have done with it? But you'll find I'm going to have my own way in this case. It will be Jack or nobody."

"Jack! A rough mechanic!"

"How do you know he's rough? You've never seen him, and you refuse to let him show himself."

"It's as simple as Jack and Jill—and his name reminds me of it," said Aunt Hetty, growing sarcastic with her swelling indignation, and seeking vainly for ammunition to overwhelm her rebellious niece. "He'd lead you a pretty dance, that Jack would. You don't go climbin' up no hill with him to have him go tumblin' down scatterin' my money all round, and you come a tumblin' after. No, I'll take mighty good care you don't play no Jill with your fortune, Miss, if I have to make a new will leaving all my money to the Deceitful Deacon's Home and Institution for the Employment of Superannuated Sextons."

"Then I'll run away with him at the first opportunity!" declared the willful Miss Grace, as she angrily retired to her own room, to cry herself to sleep.

Aunt Hetty stood amazed at this rebellious resolution. Mrs. Atkins was a meek little creature, who was not endowed by nature with the combative spirit necessary to stem this tide of wilfulness, and left alone, would, without doubt, have permitted her daughter to have her own way, without even so much as a protest. Mrs. Atkins had been a widow for five years, however, and, in that time, living frugally on a small annuity secured for her by a careful and loving husband, who had been far from fortunate in business, she had learned a lesson in prudence. Aunt Hetty was rich, and it was only motherly prudence to defer to her antiquated notions and old fashioned judgment in the rearing of her daughter. This was the first time that Grace had ventured to rebel, and poor Mrs. Atkins was bewildered by the unwonted situation. She had no idea how she should act to extricate her wilful child and herself from their perilous position, so she just let things take their own course, and drifted along, hoping something might occur to save them, and to appease Aunt Hetty, if only at the last moment.

It is true she had appealed with tears in her mild blue eyes to her daughter, had told her they had nothing in the world but the little cottage in which they lived—situated in one of those New Jersey suburbs of the metropolis where business men escape themselves when they are preparing for the struggle of their lives to make riches—and that it was necessary that she should marry a rich man. But her protest had been according to her nature, feeble; and the reply of Grace had been according to hers, strong. She had set her heart on the young machinist, and none other would she think of.

Aunt Hetty was one of those rawnboned old maids whose prime was in the mid-century, and who, making up in bone what they lost in flesh as the years go by, seem to harden in all their emotions, as in a preparatory stage of ossification that will fit them to be exhumed some thousands of years hence as pre-historic relics of the alluvial period. There was no use in talking reform or progress to her; she offered a bony rampart to the invasion of

modern ideas, and would only think and act on the principles of the old, old times. She believed in enforcing the old rule that parents should be the managers of their children's marriages, and firmly held to their right to lock up their rebellious offspring and starve them into submission to the hymenal yoke prepared for them; so, when Miss Grace suddenly threw off all discipline and boldly defied her to put those good old methods in operation, it was not easy for Aunt Hetty to express her feelings on the instant.

When the young woman had left the room, however, she regained her dominant position, turning her resentment on the poor little mother who meekly stood between the fierce wranglers without a

glory, lighting up the scene with wierd beauty, when her keen eye caught something moving across the path. She darted out the moonlight and standing aside, watched closely. It was undoubtedly the figure of a man skulking through the shrubbery, and he was coming directly towards the house, too, there could be no mistake this time.

"Here he comes, and I suppose he's got his rope ladders and his post chaise and his romantic nonsense all ready to carry off the silly girl whose head he has turned," she muttered, grasping her weapon firmly; "but he'll find there's one sensible person at least in this family who's got her eye on him, and who will bring him up with a round turn or blow his head off, the villain."

posite to him, but just far enough to be out of his reach.

The day had begun to dawn before he opened his eyes and came to himself. Then he stared at her in a bewildered manner, tried to move and found he was firmly tied. After a sturdy effort to free himself, finding he was still secure, the fellow gave it up and looked anxiously at the hard face of his captor, who wore her severest and most forbidding expression.

"Say, what's all this, anyhow?" he asked.

"Ain't you ashamed of yourself?" said Aunt Hetty in a withering tone of inquiry.

"Well I can't deny that I am mum. It was a badly worked job, I'll allow," replied the chapfallen

you know, is right next to hers, and I have been lying awake for an hour, hearing them talk, though I couldn't make out what they said."

"Hearing them talk? Whom do you mean?" inquired Mrs. Atkins.

"Why Aunt Hetty and someone who is talking to her. It's a man, too, mother."

"A man in your Aunt Hetty's room?" Impossible!

"It's true! Come and hear for yourself," said Grace.

With great trepidation and equal wonder, Mrs. Atkins hastily dressed herself and hurried to Aunt Hetty's room. Sure enough, there were two voices—a man's and a woman's. They recognized Aunt Hetty's, as they paused at the door to listen, but whose was the man's?

"Let's scream and scare him away!" said Grace.

"No, let's knock and ask Aunt Hetty to explain," more sensibly quoth the mother, at the same time tapping lightly on the door.

"Come in," called out Miss Hetty joyously; "Come in, Arabella, and bring Grace with you, and see what a capture I have made in the night."

"What is it?" inquired the two ladies, advancing timidly.

"Come right here and let Grace see him and hear him confess, as he has confessed to me, that he is ashamed of having entered into such disgraceful plots."

"Well, Aunt Hetty, if this is your capture, I don't think much of it," said Grace, "and as I suppose you intend to keep him for yourself, having trapped him all alone and unaided, I don't see how I can be interested in his confessions."

"Do you mean to say, miss, that you do not recognize in this person someone whom you expected to elope with?"

"With him?" Grace flamed up indignantly.

"Stop! Not another word!" said Miss Hetty. "Now sit, tell her what you came here for. Tell her in the presence of her mother, as you promised, and I'll deal gently with you. What did you come here for?"

"For the spoons, mum!"

"The spoons?"

"Yes, or whatever other light valuables a poor feller might pick up."

"Then you must be a robber, a housebreaker, a burglar?"

"Them's the titles, mum. That's about my pedigree," he replied, with a hideous grin.

"Then I've been sitting up all night with a burglar?"

"That's pretty near what it amounts to, mum."

Aunt Hetty gave a shriek, fell to the floor with a crash, and lay there kicking in a fit of hysterics—the first she had ever grappled with in her whole life. The house was in an uproar at once, the neighbors were brought in, doctors were summoned for the three fainting women, and in the confusion, the burglar, who had passed so uncomfortable an evening, freed himself and escaped, carrying with him a selection of the old lady's trinkets.

Grace married the man of her choice after all, and Aunt Hetty did not disturb her, either. In fact, the old lady, from the fatal night when she sat up with the burglar, resigned her powers, and submitted to the dictation of her wilful and mischievous niece, as the price of a truce. It was so dreadful to have that teasing minx remind her of the dangers of fooling with Cupid at her time of life.

## PERCY HASWELL.

This charming young actress, who has endeared herself to the theatregoing public by her quiet, unassuming manners and gentle dignity, was born at Austin, Tex. Her professional career began at the Lyceum Theatre, this city, with Helen Dauvray's Co., in "Masks and Faces," in which she played a small part. She remained with Miss Dauvray thirteen weeks, during which time she attended a public school in this city. Her next engagement was under Charles Frohman's management, in the tour of "Sweet Lavender," playing through New England. During the Summer of 1889 she was a member of Eugene A. McDowell's Co. at St. John, N. B., for eight weeks, when Miss Haswell and Mary Hampton shared the leading roles. During that engagement Miss Haswell played such parts as May Blossom, Vera ("Mothers") and Little Emily. The following Fall she opened with "Hands Across the Sea," playing Lucy. Her stay with that company was short, and she finished the season as Jenny Buckstone in "Shenandoah," with the company who were subsequently snowed in at Reno, Neb. During the season of 1890-91 Miss Haswell played Dot in "A Midnight Bell." She went to Canada with W. S. Hart's Co. for the Summer of 1891, playing at Halifax and St. John, where she had the pleasure of assuming all the roles which Annie Russell had played at the Madison Square Theatre, among them Letty, in "Saints and Sinners." She was engaged to go with N. C. Goodwin Jr. for the Winter of 1891-2, but was unable to leave for the West at the beginning of the season, on account of personal affairs, and was released from her contract. She afterwards signed with Roland Reed, with whom she remained until December last, when she closed. She had previously been engaged by Aug. Daly, and opened at his theatre Jan. 12 last, as the Countess of Drumorris, in the first American performance of "The Cabinet Minister." Miss Haswell is a careful and conscientious actress, and a graceful and pretty woman.

## Both!

She—Don't you feel a draft over there near the window?

He (taking the hint)—I don't know but I do. What would you advise me to do—pull the blind down or move nearer to you?

She—Both.—LULU.

"I think you'd order raise my wages," ventured Mr. Haicede's hired man. "Don't see how I kin do it, Jim; don't see no way at all to do it. Tell you what I will do, though. When any of the Summer boarders 'round I'll allude to you as my private secretary. But as to givin' you any more money on the month, I just can't do it."



word to offer in her own defence, or a suggestion to present for the suppression of the rebellion in her household.

"It's all your fault, Arabella, this," said Aunt Hetty. "You've not brought the child up right. You've not been firm enough; and now she and we, all of us, must suffer for it. You heard what she said—that she'd elope."

"It was only an angry threat. She didn't mean it," protested Mrs. Atkins, meekly.

"Oh, didn't she?" said the old lady. "Well, I wouldn't trust her. I've heard of such things bein' said and disbelieved, and then comin' 'em. The gal must be saved, and I'm goin' to save her, seein' how her mother ain't wuth shucks in carin' for a darter no more than if she were a blind woman. There, don't say no more about it. Let's go to our beds—it's near midnight now; but I'll keep my eyes open this night, be sure, and if there's any chance to elope with me watchin' right in the next room to hers, that young feller, whoever he is, will prove a mighty deal smarter than any of his sex that I've ever met with yet."

And with this the old lady hurried away to her room, not to sleep, but to remain on guard, watching the path that led down the smooth velvet slope of the lawn and lost itself in the shadows of the great trees that bordered the road by the gateway. The night was cloudy, with fitful glimpses of the moon, and the deep shadows made it difficult to detect objects with any certainty at a little distance. Aunt Hetty was keen eyed and resolute, however, and maintained her vigil for an hour without winking. Then the trees and shrubs began to move before her eyes, and she had several false alarms that made her heart throb. The stillness of the house, too, seemed oppressive as the time wore on, and the noises of the insects that made the August night melodious seemed deafening in their persistency of sound.

A feeling of loneliness came over her, and sturdy relic of the old times as she was, Miss Hetty withdrew from the open window and going to her bureau took out the loaded revolver which she kept for use on the man she had expected to find concealed under her bed each night through forty years, but who had not yet been found there. With this companion on hand, and in good order, she felt reassured, and was about to resume her place at the open window, where the moon now fell in a temporary

Aunt Hetty knelt on the floor beside the window and looked out carefully. The man had reached the house, and stood gazing up.

"What's he up to now, I wonder," said she, but she was not kept long in doubt, for the stranger sneaked to the shadow of the porch and began climbing the vine covered trellis directly towards her window.

"Ah! coming up to fasten your rope ladder to her casement, my young villain, are you? Well, we'll see to that for you," and Aunt Hetty bobbed her head close down to the floor to keep out of sight as he drew near.

He came slowly and cautiously, and she could hear his labored breathing as he made his way, with painful effort to be quiet, among the crackling lath and sharp thorns of the vines. At last a head, surmounted by a rough white felt hat, appeared above the sill, and was thrust cautiously in the window. The man appeared to listen attentively for a moment, then whispering jubilantly to himself: "There don't seem to be no one here," without more ado pulled himself up until his waist rested on the sill.

Aunt Hetty seized the golden opportunity. The intruding head made a good mark in the moonlight, and taking a firm grip of her rusty old firearm, she hit him a terrible blow with the weapon, and at the same time seized the intruder, and let him down slowly to the floor, where he lay with only a moan or two to prove he was still alive. Hastily lighting her lamp the victor examined the fallen intruder. He was a small but thick set man of about thirty years, with dark, coarse hair, big horny hands and bronzed complexion. He was clad in a suit of cheap light Summer goods, and altogether did not present a prosperous well to do appearance. There was a great lump nervous blow had fallen, but the old lady's nervous blow had fallen, but there were only a few drops of blood visible. He was moving uneasily from side to side, and it was apparent to the sturdy maiden lady that he had been only temporarily stunned. Noting this fact she took her precautions accordingly. Tearing a sheet into strips, she managed to tie him securely, hand and foot, and lifting him to a chair, seated him thereon, and twined and twisted, and knotted the improvised ropes about him until he was secured to it beyond a hope of release. Then the old lady dashed a pitcher of cold water in his face, and waited for him to come to seated on a chair op-

guest

"To come around a peaceable house to steal away the only treasure there is—a climbin' into windows, and actin' like I don't know what. Ain't you ashamed of yourself?"

"I said afore, mum, I am, to be knocked out by a woman, and to fall into a trap like this—it's enough to make any good workman ashamed of himself."

"A good workman! And you call yourself a good workman?"

"Yes, in my line, I've always been considered such."

"Do you think your conduct is thoroughly good? Does your conscience justify you in the act you had planned to do tonight? Does your religion sanction it? Would your pastor agree with you in your course of conduct, or would he, with his eyes open to the real facts, join you in his holy capacity to aid you in robbing this poor widow of her only treasure?" And she paused for lack of breath and looked severely into his eyes.

The prisoner quailed.

"Say," said he pitifully, "I hope you ain't agoin' to keep me here to talk sermons at me till morning, are ye?"

"That's just what I've got you here for—to give you a talkin' to," said Miss Hetty resolutely.

"Let me go—there's no harm done, and I'll promise to clear out of the neighborhood for good and never come near here again," pleaded the man.

"Not till I've exposed you in all your villainy to your friends, and especially to her," replied the inexorable maiden.

Then she continued for an hour to subject him relentlessly to that species of torture which she called giving him a piece of her mind. He writhed under her moral aphorisms, and squirmed under her religious platitudes, but her firm, moral resolution was not moved to the faintest shade of pity. He got the full measure of her indignation, and, being tied, could not flee from it as any other man in the world would have done.

It was just at dawn that Mrs. Atkins was awakened by her daughter, standing half dressed at her bedside.

"Come, mother, get up quickly," said she, "there's something the matter in Aunt Hetty's room."

"Why, what can it be, to frighten you so, my child? You must have been dreaming," said her mother, drowsily.

"Oh, no, indeed," protested Grace. "My room,



## THEATRICAL.

### LATEST BY TELEGRAPH.

Monday Night's Openings in All the Big Show Towns.

#### FROM THE GOLDEN GATE.

Stuart Robson, "Superba," Comic Opera and Melodrama.

(Special Dispatch to The New York Clipper.)

SAN FRANCISCO, Feb. 23.—Special matinee was given at all our theatres yesterday. At the Baldwin Theatre, Stuart Robson presented "She Stoops to Conquer" last evening, the beginning of the second week of his engagement.

CALIFORNIA.—Hanson's "Superba" received its first presentation here last evening.

BUSH STREET THEATRE.—Conrad's Opera Co. appeared here last night to excellent advantage in "Poor Jonathan."

ALCAZAR.—McKee Rankin made his first appearance here last night, in "The Danites." Ethel Brandon will remain as his leading lady for the present.

NORRIS.—Jennie McCree appeared at the Bella Union last night. The Glrads appeared last night at the Wigwag. Jack Hallinan, of the Cremorne, has gone on a voyage to Japan. Topack and Steel have gone East. Ned Nestell will return to the Bella Union as stage manager 20.

Should he secure the Republican nomination promised him by the Warwicks of the party, Alfred Bouvier, manager of the Baldwin, will be one of our next Congressmen from this city.

#### "THE CIRCUS" IS A GO.

Its First Performances Astound and Delight Philadelphians.

(Special Dispatch to The New York Clipper.)

PHILADELPHIA, Feb. 23.—An emphatic and well deserved success was achieved by "The Circus" on its first production (in its new form) on any stage, at the Grand Opera House yesterday afternoon. The event is the sensation of the local season.

The large vestibule of the Opera House is transformed into a circus tent by means of a large canopy of canvas; the floor is strewn with sawdust and edged with peanut and lemonade stands. About the box office windows are the familiar signs: "Count Your Change," "Beware of Pickpockets," etc. The cleverness of the illusion ensured the good humor of the immense audiences that packed the house after afternoon and evening.

The first act of "The Circus" is as funny as a farce comedy. The second reveals a circus parade that is realistic and gorgeous. The third brings the circus with a brilliant ring performance, to which the entire company contribute. A feature is the natural impersonation of a "Rube" by James R. Mack, who is ejected from the parquette despite the protests of the audience. As comedy and circus, the new venture is an unmistakable success.

Already the house is sold out several nights in advance, and a prosperous run is assured. Holiday matinees were given at every theatre. Lydia Thompson crowded the Walnut, appearing in a triple bill of genuine comedy, and receiving much applause. J. K. Emmet received some encouragement from a large house at the Chestnut.

An immense audience greeted Kate Castleton at the Park. A big house laughed with W. A. Mestayer at the Arch. "Kajanka" delighted audiences that crowded every corner of the Empire. "Alone in London" literally packed Forepaugh's, hundreds being turned away. "Later On" found immense audiences at the National.

There was not even standing room at the People's, where "The Limited Mail" was applauded. The Bijou's record is not to be briefly described to do justice to the tremendous attendance. The patrons simply fought for admission, and the number turned away would have filled the house several times over. Big and enthusiastic audiences saw "The Big Bonanza" at the Grand Avenue. "The Night Owl" packed the Central.

Large and changing throngs attended the opening of the Palace. A big audience was entertained by the Rose Hill Folly Co. at the Lyceum. "A Bunch of Keys" fared equally well at the Kensington. "The Silver King" filled the Standard. At the other houses, where hold over attractions were seen, big attendances prevailed.

#### BOSTON'S HOLIDAY.

All the Theatre Openings Were Very Large in the Hub.

(Special Dispatch to The New York Clipper.)

BOSTON, Feb. 23.—The openings at the theatres last night were all big. This was due as much to the birthday of "the father of his country" as to the general excellence of the bills presented. The most important opening was Marie Wainwright in "Amy Robsart." There was a large and fashionable audience. The success of Miss Wainwright was instantaneous. She received many recalls, and it is safe to say that success will be hers during her engagement at Boston. Blanche Walsh scored heavily as Queen Elizabeth. Again the popularity of James T. Powers, Peter Dancy and their associates was shown at the Hollis Street Theatre. The house was packed. Mr. Powers made his usual hit, and Mr. Dancy was there for place, "for keeps." As to Evans and Hoyt, well, one would imagine that "A Parlor Match" had never before been seen in this city. There was a laugh and a shriek from start to finish. The new topical songs by Mr. Hoyt were a strong feature of the comedy. George W. Monroe had a houseful of friends to welcome him in "Aunt Bridget's Baby" at the Bowdoin Square Theatre. Both ari and farce made a hit. "The Trumpet Call" and "The Lost Paradise" drew heavily, while the Dickens revival at the Boston Museum drew the largest houses of the season. Keith's Gaiety Bijou did the greatest business known in the history of that house. From early morning until late at night it was impossible to get even standing room. All the dime museums did an excellent business, of course.

#### MILWAUKEE'S OPENINGS.

The Sunday and Monday Audiences Generally Run Large.

(Special Dispatch to The New York Clipper.)

MILWAUKEE, Feb. 23.—At the Academy, "The Power of the Press" opened Sunday to splendid success, and drew a good house last night. "The Fat Man's Club" filled the Bijou Sunday, and had a full house last night. The Standard did good business Sunday and last night with "The Black Tower." The Melinger Co. presented "Julius Caesar" at the Davidson for their opening last night, and the house was packed. Hines & Remington's New York Vaudeville Co. opened well at the People's last night. Patti comes to the Academy Feb. 26. Holiday matinees were given at the Academy and Standard Monday, with fair results.

#### SADIE MARTINOT'S TOUR.

Opens Promisingly at the National Capital—Her New Play.

(Special Dispatch to The New York Clipper.)

WASHINGTON, Feb. 23.—Sadie Martinot opened her tour as a star, under Lederer & Hamilton's management, at Albaugh's, last night, when, for the first time on any stage, was acted Charles Frederick Nirdlinger's four act historical comedy, "Pompador." The author is a New York Journalist, and the brother of Manager S. F. Nixon, of Philadelphia. This was the cast: The King, Louis IX, W. A. Lackaye; Duc de Richelieu, Mr. West; Comte de Maurepas, Mr. Craven; Chivalier de Mornes, R. C. Hillard; Dr. Quenay, Mr. Wilkes; Abbe Bernis, Mr. Lotte; Marechal de Mirepoix, Miss Holt; Comtesse d'Estreades, Miss Sitgreaves; Duchess de Boufflers, Miss Athelstand; Collette, Miss Day; Jeanne d'Etioles, Marquise de Pompador, Sadie Martinot. The piece was received with much favor. It is quite elegant in tone, the sets and costumes are marvels of beauty, and the cast was unexceptional. A good house was in attendance, and the management are elated. E. H. Sothorn, at the National, had a crowded house. "Dr. Bill" had two excellent audiences at Rappley's Academy. "Daniel Boone," at Harris' Bijou, had "S. R. O." at both performances. Williams & Orr's Meteors opened yesterday afternoon to a full house, which was repeated at night. The Carnival of Nations, under the auspices of Washington Lodge of Elks, opened last night in a blaze of glory for a two weeks' run at the National Riders' Armory.

#### AT THE QUEEN CITY.

Rhea, "Shenandoah," "The Burglar," Gus Hill, Etc.

(Special Dispatch to The New York Clipper.)

CINCINNATI, Feb. 23.—Rhea presented "The Chariot," a play new to Cincinnati, at the Pike. The audience was of splendid proportions and liberal in applause. "Shenandoah" returned to the Grand, and was greeted by a large audience. "The Steadfast," presented by Annie Ward Tiffany, at Henck's, pleased an appreciative audience. "The Burglar" attracted big houses at Havlin's. "Sue Kirwin and the Wilbur Opera Co." received an old-fashioned welcome at Harris'. There were no extra matinees Washington's Birthday. Jansscheck plays at Henck's one night, Feb. 23. Gus Hill's World of Novelties received a big ovation at the People's. Lizzie Done expected to leave Saturday to rejoin "The Two Old Cronies," but she suddenly suffered a relapse, and is now in a serious condition.

#### CHICAGO'S OFFERINGS.

A Lack of Novelties, But None of Good Attractions.

(Special Dispatch to The New York Clipper.)

CHICAGO, Feb. 23.—Cora Tanner began her week's stay at the Columbia to a large attendance. The Bostonians sang to a crowded house at the Chicago Opera House. "The Ensign," at the Grand, opened another big week. Helen Barry was greeted by large patronage at Hooley's, at the beginning of her second week. The Liliputians drew well at McKicker's. "Tuxedo" filled the Haymarket, while "The Fire Patrol," at the Academy, opened to standing room. At the Windsor, "77" opened well. "Muggs' Landing" had a good opening at the Clark Street Theatre, as was also the case at Havlin's, where "After Dark" was the attraction. Agnes Herndon did well at the Alhambra. Cleveland's Minstrels crowded the People's. Nearly all the houses gave an extra matinee yesterday.

#### PITTSBURG'S LATEST.

Margaret Mather and Harry Kernell Share in the Profits.

(Special Dispatch to The New York Clipper.)

PITTSBURG, Feb. 23.—At the Bijou, Margaret Mather opened to a very large house in "The Egyptian." "Stubb" commenced its second week, turning people away at the Duquesne. "All the Comforts of Home," at the Grand, packed the theatre at both matinee and evening performances. At the Alvin, "The Charity Ball" opened to a good audience. Harris' did the usual large business at both performances. Harry Kernell's Co. opened to the capacity of the house at the Academy.

#### FROM KANSAS CITY.

One House Crowded, and the Others Do Well.

(Special Dispatch to The New York Clipper.)

KANSAS CITY, Feb. 23.—The Grand could not hold the crowds that struggled for admittance to see Corinne Sunday, and every seat was filled last night. After a week of darkness, the Ninth Street overlanded at both performances Sunday, to see Rosabel Morrison in "The Danger Signal," and a big crowd was out last night. The Police Patrol opened at the Gillis to a house that crowded the aisles to the doors. The weather is good. The "boom" is still on, and everything points to a big harvest of shooks this week.

#### THE ST. LOUIS REPORT.

Variety, Comedy, Tragedy and German Drama Prosper.

(Special Dispatch to The New York Clipper.)

ST. LOUIS, Feb. 23.—Jack's Creoles closed at the Standard to a big house. Jansscheck had a large house at the Hagin to see "The Harvest Moon." "The Two Sisters" drew two packed houses to Pope's. J. H. Wallack drew "S. R. O." to Havlin's. "A Texas Steer" drew a packed audience to the Grand. The Melinger Co. closed their two weeks' engagement at the Olympic to crowded houses. "Thermidor" was presented to a full house last night at the Olympic. Pauline Hall had a crowded house at East St. Louis.

#### LOUISVILLE IN LUCK.

Nearly All the Players Entertain Delighted Crowds.

(Special Dispatch to The New York Clipper.)

LOUISVILLE, Feb. 23.—Masonic Temple was crowded to the doors to see Frederick Paulding. Mauley's opened to a moderate house, to witness Rosina Vokes. "My Jack," at Harris', opened to the capacity. The Bijou turned people away at the matinee, and opened to a large house at night, with Mattie Vickers as the star. Sam Jack's Creoles opened to standing room at the Buckingham. The Grand Central and the Standard had fair openings.

#### FROM THE SUNNY SOUTH.

Lillian Lewis, the Grau Opera Co., "Little Nugget," etc.

(Special Dispatch to The New York Clipper.)

NEW ORLEANS, Feb. 23.—Lillian Lewis was warmly welcomed at the Grand by a fine audience. Grau's Opera Co. produced "Sally Pasha" at the Academy in excellent style. The house was big. After a fortnight's darkness, the People's re-opened Sunday with "Little Nugget," to a standing room audience. The St. Charles is dark.

## THE WORLD OF PLAYERS.

Chas. E. Lohman, of "The Burglar," fell and hurt his arm at Columbus, O., last week. He carries his arm in a sling now.

Lilli Lehman-Kalisch, the opera singer, is seriously ill in this city. She may not be able to sing again this season.

The divorce suit of Mrs. Marie Nevins Blaine against J. G. Blaine Jr. was decided in favor of the plaintiff, Feb. 20, in Judge Thomas' court, Deadwood, S. D. Mrs. Blaine receives a decree, the custody of her child, \$1,000 in cash, \$400 for counsel fees and alimony in \$100 a month. Judge Thomas' decision completely quashed the suit of Mrs. Blaine against her husband and his mother. Mrs. Blaine left for Hot Springs, Ark., Feb. 21.

"The Worldling" is the title of a one act play that will be produced at the Masonic Temple, Louisville, Ky., next week, by the De Lange-Rising Comedy Co., to produce the society comedy, "Tangled Up." The author is Fitzgerald Murphy, a young dramatist who is doing some excellent advance work ahead of Carroll Johnson. The little play is based on an episode in Truett's novel, "Pendennis," and was written by Mr. Murphy last Summer, at the suggestion of Richard Mansfield, who would have produced it, had not the leading character, Major Pendennis, borne too much of a brotherly resemblance to Bessie Brummell. Louisville is the home of the famous Southern Pendennis Club, and the play is expected to create quite a sensation there.

Myra Collins has been engaged by Clint G. Ford to do the soprano part in his new play, "An American Hero."

Louise Barron Buchanan has retired from the "Rocky Mountain Wolf" Co.

Carroll Johnson, the well known Irish comedian, is making a very pleasing hit in "The Irish Boy" at the Lyceum Theatre. May 2, Fitzgerald Murphy is traveling ahead of the company.

C. W. Currier has been engaged as Manager of the Lyceum Theatre. Mr. Currier was for several seasons the manager of the opera house at Amesbury, Mass.

Fred Felton, business manager for Ida Van Cortlandt, has closed his four years' engagement with that company, to accept the business management of the tour of Clara Clement in a new production, "The Lyceum Theatre Co., under the management of Lee Moses: Harry Barrymore, F. W. George, Fred Dexter, E. J. Howard, J. E. Sheridan, Louise Moore, Lillian Greythorne, Juliette Sothorn, Gertrude Howe and Ray Evans.

Manuel Yingling, the violinist, closed with the "Joshua Simpling" Co. Feb. 20, at Madison, Ind., and is now at his home, Newcomstown, O.

Roster of the Eureka Theatre Co.: C. E. Goddard, manager; H. C. Burton, business manager; Joseph Ryan, H. T. Porter, Otto Block, Frank Dalton, Harry Walker, Chas. Smith, G. E. Lonastine, Flora De Voss, Edie Rutley, Lola Rutley and Little Ruby.

Richard Lewis has signed with the Lyceum Theatre Co. to play the part of "East Lynne" at Louisville and at Philadelphia were eminently successful, and she is re-booked at both places for next season. The coming week she plays Toronto. Her company will not be changed again the present season. The Lyceum Theatre Co. is now touring with its already large list of triumphs. Manager John M. Hickey reports next season as entirely booked, and not a single one night stand on the list.

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The following statement reaches us from H. R. Jacobs, central office: "Manager H. R. Jacobs has on foot one of the largest schemes he has ever attempted. He is now organizing a stock company with a capital of \$1,000,000, the object of which is to establish what will be known as 'The Arena,' near the Exposition Grounds, to be conducted during the World's Fair at Chicago next year. Three hundred thousand dollars have already been subscribed to the capital stock of the company, of which Jacobs now has controlling interest. In amount Mr. Jacobs has contributed \$100,000. In the 'Arena' the purpose will be to exhibit the national games of all the countries. One day will be devoted to every known sport. Representatives of every nation will be invited to enter the competition for prizes. An effort will be made to present representations of some of the public games of the early days of Greece and Rome. The Olympian, Pythian, Nemean, Isthmian and other games of history will be presented. Arrangements are now being made for the erection of large buildings near the Exposition Grounds. Large prizes will be offered and the company will not interfere with the theatrical enterprises, and during the World's Fair he will have four theatres in operation at Chicago, where opera and burlesque will be presented."

Theo. Alice Keane, aged six, died at Providence, R. I., Feb. 21.

Julia West, soprano of J. H. Wallack's Co., celebrated her eighteenth birthday anniversary at Dayton, O., Feb. 10, by banqueting the company, the latter reciprocating by presenting her with an elegant diamond ring. Louis Weithorn has joined Wallack's Co. for their Spring and Summer tour of California.

Pearl Raymond has joined W. T. Heflin's "Ten Nights in a Barroom" Co. Little Mildred Clare is also an addition to this company.

Annie Black has taken Lillian Bishop's place in "McKenna's Filtrations."

"Green Goods," Wm. Barry's new play, is being rehearsed daily. It is possible that Hugh Fay will join his old partner and appear in this play. Edna Gouland, sister of Louis Gouland, manager of "McKenna's Filtrations," is traveling with the company.

"His Nibs the Baron" Co., while being transported across country in sleighs from Baldwinsville, Syracuse, N. Y., last week met with an accident by which one of the sleighs was overturned and its occupants thrown pell mell into a deep ditch. Happily, no one was seriously injured, though scratches and bruises were plentiful.

Kate Mortimer has been compelled to close her tour on account of sickness. She has returned to Chicago.

The New York Herald some months ago offered a prize of \$200 for the best one act play submitted before Dec. 1 last. This offer brought out nearly 500 plays. The judges were A. M. Palmer, Daniel Frohman, Chas. Barnard, Wm. Seymour and Aug. Thomas. Their decision was made public on Feb. 21. They award the prize to the author of "Hearts," by W. J. H. Hays. The author is now in the city. The lucky author turns out to be W. E. H. Golden, of No. 139 West Forty-first Street, this city. He is not unknown to CLIPPER readers, being the son of those old time and still popular players, Mr. and Mrs. Martin Golden, whose dramatic company is even now on the road. The young dramatist is twenty-six years old. His sister is Grace Golden, of the Casino Co., this city. He traveled for a time in his father's company, but afterwards left the stage and entered Columbia College, this city, graduating in 1895. He is at present an instructor in the Brooklyn Polytechnic Institute. Mr. Golden's play is likely to have a speedy production. Managers Chas. Frohman, Alex. Herrman and T. Henry French have made bids for it, varying in amount from \$500 to \$1,000.

Robert Edison, now with "Incog," has been engaged for the Boston Museum stock next season, taking Edgar L. Davenport's position.

Mr. Barnes of New York "does not travel next season."

Mrs. J. W. Bruton retired from Richard Mansfield's Co. Feb. 22, and Annie Alliston takes her position in the new production 23.

Edward Rue and Adelle Cunningham had a disagreement in this city last week arising out of salary said to be due Miss Cunningham for work in Sadie Scanlan's Co. The difficulty was adjusted after legal machinery had moved a little.

Harry Webster, who still pins his faith to "Uncle Tom's Cabin," tells us that his opening at the Washington's Birthday matinee at the Hoboken, N. J., Theatre was to the largest matinee in the history of that house. At 1:30 o'clock p. m. the pressure of people was so great as to tear away bodily a substantial brass railing that enclosed the ticket windows, and break two panels of one inch board in the box office framework. The crowd in surging forward to the doors carried the two policemen on duty fairly up the main staircase into the lobby. Fortunately, there was no serious accident.

The "Two Rogues" Co., which had been touring Long Island, went to smash Feb. 20, so Will C. Emmett, the manager of the company, writes from his home at Jersey City, N. J. All salaries due will be paid as promptly as possible, he adds.

The Huse N. Morgan Co. has come to grief at Malvern, Ia., after three weeks' existence. Mr. Morgan and his wife have gone to Omaha, Neb.

Evan Harris closes with the Martin Golden Co. early in March. He will spend his vacation with his parents at Philadelphia.

Margaret Mather has finally admitted that she is suing Emil Harkborn for divorce. They have been separated several years. The application was filed at Chicago in November, 1901.

Cora Tanner closes her present season on March 19, and will at once return to this city, to prepare for her engagement in "Husbands and Wives," at the Garden Theatre.

Ollie Evans, who retired from Evans & Hoyt's Co. Feb. 13, opened with "O'Dowd's Neighbors" 15.

The Austin, Minn., Opera House has undergone alterations and improvements. Three hundred leather upholstered opera chairs have been placed in the parquette, and the stage has been newly refitted. Joseph Haworth's Co. were the first to enjoy the change.

Chas. J. Newton has closed with the "One of the Bravest" Co., to join Newton & Jackson's Comedy Co. Mr. Newton was presented with an elegant cane while playing at the Empire Theatre, Philadelphia.

Patrick Miles is to go a-starring in a new Irish comedy drama written by Frederick Miles, and entitled "The Wild Irish Boy." His tour will be under the direction of Rush & Pickett.

May Thompson P. Ins (Mrs. Donald Harold) has joined the support of Mr. and Mrs. Sidney Drew, to play the tough maid role in "That Girl from Mexico."

Amey Lee appears in "Dad's Girl" next week, at the Grand Avenue, Philadelphia.

Robert S. Tabor remains with Julia Marlowe next season.

Harris Bros', People's Theatre Co., organized at Boston, reached the end of their tether at Thomas, Ok., last week. The company numbered eight men, four women and a child. Their baggage was attached for debt, and the opera house had to be used as a place of abode. Poor business was the primary cause of the disbandment.

Gus Phillips, the "Duffy Gooft" whose dialect humor is so enjoyable today as it ever was, was among THE CLIPPER's callers Feb. 23. He has recently recovered from a serious illness, which had confined him within the walls of St. Vincent's Hospital, this city, for a period of forty-two weeks. He is pretty firm in a few weeks. Hundreds of "Duffy Gooft's" old friends will read with pleasure of his return to active life.

Col. T. Alston Brown went to Philadelphia on Wellington's Birthday to witness Frank Melville's production of "The Circus" at the Grand Opera House. It proved a most enjoyable trip for the genial and popular Colonel, for whom the Quaker City furnishes a flood of interesting reminiscences.

The Palace Theatre, formerly Casino, at Philadelphia, was opened Feb. 23 with the comedy village bill. There was a constant stream of people during the entire day, which crowded the people to over the top of the building. The orchestra on the stage, being necessary to put the seat from noon till near midnight, continued to show being the order. Al Haynes, formerly of the Palace Theatre, Boston, has assumed the duties of manager, and from present indications he will make a sweeping success of his venture. Everything went without a hitch, and the audience was very generous in their approval. The Edgerton, McAvoy and Rogers, Dixon and Laing, Fred Salsuma, Will and Mand Edson, Cooper and Leroy and Pacey and Hanley comprise the list of specialists.

The T Opera House at Huntington, Pa., changes hands on April 1. Mr. Heffright, one of the owners, has leased the house.

Ada St. Clair (Mrs. Andy Morris) is now with the "Bright Belles" Co.

"A Scotch Bubble" Co. is under the management of Gretton & Gayler. The new people engaged are Ed. Kelly, George Clarke, Irene Gretton and Ella Wilson.

John Frees, stage manager of the Bowdoin Theatre, Boston, has been engaged with a handsome writing outfit by Neille McHenry, of "A Night at the Circus" Co.

Manager Edwin Stuart has booked an excellent list of attractions at Dolan's Opera House, Lyndhurst, Ind. "Shenandoah," "Bine Jeans," "The Carthy's Mishaps," "Prince and Paundemon," "Black Thorns," "The Soudan," "Paundemon," "Barnes of New York" and "The County Fair," will follow one another in quick succession during the next four or five weeks.

Helen Hylthe's tour in "The Wide, Wide World," under the direction of Alex. McClean, and with the veteran Pierce Jarvis as agent, is likely to bring forth satisfactory pecuniary results. The melodrama is conspicuous for its excellent and accurate scenic pictures, two acts in particular representing the Paris Foundling Hospital and the corner-dearly beloved Little Church Around the Corner being models of the painter's art. The company will play Philadelphia next week, and the tour is well booked, so Mr. Jarvis informs us.

Frankie Macdonald (Mrs. Joseph Sparks) is seriously ill at her home in this city.

Mayne Kelso has been compelled to resign from "The City Directory" Co. on account of illness. She has gone to her home for treatment.

Lillian Payne has been engaged by Richard Mansfield.

These people have been engaged for Richard Stafford's support: Joseph Ransom, A. W. Nichols, Owen Johnson, Owen D. Jones, H. W. Mitchell, Charles Folsom, James McNutt, Adelle Cumming and Amy Johnson.

Jennie Dunn (Mrs. Ezra Kendall) will return from her husband's "A Pair of Kids" Co. in April, temporarily.

Clarence E. Holt has been engaged to play juvenile roles in the principal successes of the season. Joseph H. Hazleton has joined Frank J. Frayne's Co.</



Liston, Hudson	Worris, John
Learys, The	Worton, John
Le Court, Arthur	Worrie, V. D.

Carroll Johnson 19 and Thompson's Congress of Celts retied did well. Coming: "Tangled Up," M. and M. Kendall 36; "Alvin Kossly" 37..... At Blackie's House, Dan'l A. Kelly 23, Springfield Lodge of Elks 24; at Stage now 23, the Kendal 27. The Springs was Exalted Grand Ruler at the time Springfield Lodge was organized and signed the dispensation giving the lodge.

**Toledo**-**"Alabama"** packed the Wheehee Feb. 15; "Blue Jeans" duplicated this success, Jan. 18. E. H. and C. J. Jones 23, the Kendal 27. The Theatre Mechanic's benefit Sunday evening 21, had good house. Members of "The Fairies' Well" Go appeared as did the Waltons, Goldie Burbank and other local talent.

**Columbus.**—At the Grand Opera House, "Cendrillon" opened for a week Feb. 23. Cora Tufts, the new prima donna, sang "The Fairies Well" opened 22 for the week.

## CALIFORNIA.

**Los Angeles.**—At the Los Angeles Theatre James O'Neill had fair audiences Feb. 7, 8. *"Texas Steel"* played to good audiences 9-13. *"Comical Songs"* 14-24. 25-27. *"The Grand Opera House"* fairly filled by *Bobba's* *Travler* 9-10. *"Comical J. Jefferson"* 17-20. *Joseph Grayer* 21-23. *Frederick Ward* 29 and week .... A slight fire and water damage was caused in the Los Angeles Theatre afternoon of 11 by defective fuse.

**Stockton.**—At the Avon Feb. 13, Stuart Keaton drew a packed house. *"Sport McAllister"* came Minna Fiske is due 23. James O'Neill comes 24. J. Jefferson 25. Four stars of the new Yosemite Theatre are nearly completed.

**IOWA.**

**Des Moines.**—At Foster's Opera House "Spider and Fly" packed the house Feb. 11. Patti Hurd had good business in "M. and Mrs. Brew come to the City" and "The Girl in the Red Velvet Gown." "The Slave Hiram" 23, the Bostonians March 2.

**GRAND OPERA HOUSE.**—The Paris Gaiety Girls came 10-12 to take business. "The Midnight Alarm" 10-16 to good business. "Fantasia" 19, 20, 21, "A. P. Rebel" 26.

**ELGIN THEATRE AND WORCESTER'S MUSEUM.**—Rich Duplex took 15 days at the theatre. "The Captive of the Hatch and Campbell" were the principal attractions the curio hall.

**Cedar Rapids.**—Joseph Haworth opened Feb. 23, "Two Old Cronies" March 2, Cora Tanne

"Pantamas" Feb. 13, drew crowded houses.  
"Cadi" drew large attendance, which was augmented considerably by the management of the company opera house respectively benefitting the attaches of the cadet corps and the cadet corps itself. The latter bodies a tender prize to the one selling largest amount. Ed. Richie, master of properties, the \$1000 special prize.  
"The Cadet" Feb. 13, drew a large attendance.  
"Two Old Officers" comes Feb. 23, Pauline Hall Op Co. 26. "A Fair Rebel" Feb. 27, J. H. Wallis March 2, Op Morris & Sons Family 6. "My Jack" came Feb. 13, a large house.  
**Davenport.**—At the Burtis Opera House Jan. 10, drew a large attendance.  
"Two Old Officers" Feb. 23, Maggie Mitchell 27, and Jan. 25, Two Old Officers.  
"The Cadet" Feb. 13, drew a large attendance.  
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**Council Bluffs.**—At Dohany's Opera House Feb. 13, drew a large attendance.

**St. Louis City.**—At the Peavey Grand (4) tier and Fly' played a croak house Feb. 15, 16 and 17. Roma played to big business. "A Cold Day" came March 1.

**Dubuque.**—At the Grand Opera House Feb. 16 and week, Lila Van Corland, drew small house. "The Millionaire" Feb. 17, 18 and 19. Clara Morris, March 1, Maggie Mitchell, 2, Clara Turner.

**Burlington.**—At the Grand, Aurora Zephora Co. played to splendid business Feb. 16, 17 and 18. "Two Old Cronies" came 19 to good business. Paul Hall comes 20, Maggie Mitchell 25.

—SPECIAL—

**OREGON.**

**Portland.**—At the Marquand Grand, K. Putman played to good business Feb. 8-13. "Mr. Willam S. Wadlow's" week of 15, Maude Granger 12.

**CORDY'S THEATRE.**—"In His Power" draw a house week of 7. "On the Rio Grande," by Mark Pro was produced in the auditor appearing in the lead roles in preparation, "Stranded," "The Girl on the Moon."

**PAK THEATRE.**—"Capt. Swift" will be produced the week of Feb. 15-19, in A. A. Forster.

**CORDY'S AUDITORIUM.**—Week commencing 15-19: Harry and Hallings, Lotie West Symonds, J. M. Hays and

**STANDARD THEATRE.**—New faces 15-19: Nellie and Mac Reaslin, Gravilla, Bob Slavin, James Tenbrooke, (The Girl on the Moon).

**NOTES.**—Patti's managers have decided to cancel her "last dates." Daniel Sullivan opened a new theatre at

which was produced at Corday's Theatre, this city, soon be put on the road at Seattle.

—LOUISIANA—

**New Orleans.**—The theatres are doing a big business. The city is crowded with visitors from all sections of the country, some attending the Southern Lumber Manufacturers' Association Convention, others are members of political—Democratic and republican—conventions, while others are here to witness the great carnival celebrations which will take place soon.

**GRAND OPERA HOUSE**—A. G. Field's Minstrels did big business last week. Lillian Lewis comes Feb. 2. **B. M. BARNES** comes Feb. 9.

**ACADEMY OF MUSIC**—Milton and Dollie Nobles gave

**EXCELLENT** performance of "A Son of Drisp" at the  
ST. CHARLES THEATRE—"Ole Olon" Thespian. "Mr.  
tunes, but the Swedish chorus failed to enthrall  
audience. 2) The house last week, 1911  
21, will be topped 25 by "A Home in the Ground"  
THE FRENCH ARTISTS sang "Sigurd," "The Her-  
cule" and "Hercule" in a most edifying manner  
large audiences.

**PEOPLES' THEATRE**—"Little Nuggel" this week.  
Told in a most interesting manner.

THE NEW COME now on exhibition at the New Orleans  
Museum and Aquarium, formerly known as Robins  
Dime Museum, is drawing a most business.

♦♦♦♦♦

**DISTRICT OF COLUMBIA.**

**Washington**—N. C. Goodwin Jr. has  
extraordinary big week at Kapley's National The-

the house being crowded at every performance. Potter of Texas" was kindly received at Albion Grand Opera House. Hallen and Hart had good success at Rapley's Academy of Music. Florence Higgins, who has been singing in the Grand Opera House, Lily Clay Co. secured an excellent work at Kern's Lyceum Theatre.

THE NATIONAL THEATRE.—E. H. Sothern left 27, "The Charity Ball" 29.

ALBION GRAND OPERA HOUSE.—The initial drama, "The Girl of the Year" with Sadie Martinson in title role 21-27, "The Owl Homestead" 27.

RAPLEY'S ACADEMY OF MUSIC.—Dr. Bell 24-27, D. C. 28-29.

HARRIS' GRAND THEATRE.—"Daniel Boone" 22-27, "Fast Mail" 29.

THE LYCEUM THEATRE.—Williams & Co. Monks—47, Manchester a Night 49.

NOTES.—Clara Haysford, former wife of Barney Haysford, who was killed in the recent earthquake, is now in the city.

Harry Poe Theatre, were married here 10 years ago. Coyle, late press-agent of Harbison & Bailey's "Great White Hope," is now a theatrical producer. He has established Coyle's National Press as a distributor of press releases from this centre. He is also making preparations to launch a new daily paper in the city with special prospects. Herbert Hall Winslow, who is collaborating with Joe Hart, of Hallett and Hart, on a new comedy to be called "The Ideal," was here all week. The comedy is now well advanced, and will be produced next season, replacing "Laurel On Broadway." The theatre will be closed for a week with a Washington Birthday matinee.

11. Week-end, "Monte Cristo" Bobby Gasper (C)  
27. . . . At the Imperial Theatre, Durrell How "Speed  
On Fire" for house week (C) . . . . It is almost a  
certainty that a new theatre will be erected in this city  
during summer, and knowing one as it will  
be a modern structure . . . . Darrell Vinton is les-  
sion in Kinet Stock, not Arthur Johnston, as is  
last week.







theatre, New Orleans. Mr. St. Lorenz was formerly  
Manager of Eugene Robinson's Museum, that city.

through Pennsylvania, with Elmer Clifford in  
Vance.

esting account of some famous old playhouses  
America.

Black and wife (Cecilia); Francis Briggs, ex-  
Stevens and wife, and Clinton J. Edgerly.

in "Lower Sage the Snow, in  
Southern Spy."







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## RATES:

Advertisements.  
Twenty cents per line space type measure; space of one inch, \$2.00 each insertion. A deduction of 20 per cent. is allowed on advertisements when paid for three months in advance.

## SUBSCRIPTION.

One year in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies, 10 cents each.

OUR TERMS ARE CASH.  
THE CLIPPER is issued every Wednesday morning. The outside advertising pages (including the 12th, 13th and 14th) GO TO PRESS ON MONDAY and the inside pages on TUESDAY.

## THE FORMS CLOSING PROMPTLY AT 5 P. M.

Please remit by express money order, check, P. O. order or registered letter, and send to—

ADDRESS ALL COMMUNICATIONS

for the editorial or the business department to

THE FRANK QUEEN PUBLISHING CO.

(LIMITED), OF THE NEW YORK CLIPPER,

P. O. Box 2,704, OF CLIPPER BUILDING,

In England: The CLIPPER can be obtained wholesale and retail, of our agents, Smith, Ainslie & Co., 25 New

castle Street, Strand, and at the American Newspaper Agency, 15 King William Street, West Strand, London.

In France: The CLIPPER is for sale at Brantano's news

agent, 17 Avenue de l'Opera, Paris.

## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (LIMITED),

PROPRIETORS.

GEO. W. KEIL, MANAGER.

SAURDAY, FEBRUARY 27, 1892.

## QUERIES ANSWERED.

No Replies by Mail or Telegraph.

ADDRESSES ON WEEKENDS NOT GIVEN. ALL IN QUANT OF SUCH SHOULD WRITE TO FROM VERY HERE, IN CLIPPER OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ANSWERED BY THE CLIPPER. IF YOU WANT TO BE ANSWERED BY THE CLIPPER, REFER TO OUR LIST OF ADDRESSES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

## THEATICAL.

S. C. L.—Perhaps Dick & Fitzgerald, the publishers, Ann Street, this city, can tell you. Write to them.

J. H. H.—Brooklyn. See the notice at the head of this column.

E. K. A.—Warner's—Write to Oliver Ditson & Co., of Boston. They have published Maggie Mitchell's songs.

J. A. Chicago.—From \$25 to \$30, according to the merits of the act.

"Advantus"—We do not know anything about those actors, save that they are "in the business," and, apparently, prosperous.

T. J.—She is his sister, and they are of American birth.

S. R. E.—Indianapolis—\$1.50. 2. From \$40 to \$100 a week, according to their cleverness, repulse, etc. 3. Read THE CLIPPER. There is no other accurate guide.

J. A. G.—If Darian & Co., Shannon, Miller & Crane or any of the other firms who advertise in THE CLIPPER cannot supply you with the "palpating rubber breast," we don't know where you can get one. 2. We know of no such article.

C. P. S., Brooklyn.—Advertise your want in THE CLIPPER.

J. R. F., Garnett.—See the answer at the head of this column. 2. He is not in the circus business.

J. C. C.—Cincinnati.—He controls the Rents Rantley and "Spider and Fly" Co.

Miss P. J.—He is married. 2. An account of the play was published in THE CLIPPER. 3. See the answer at the head of this column.

CONSTANT READER, Hot Springs.—Those articles were complete on the page you mention. The continuation was of the theatrical department in general, not of the special matters referred to by you.

W. J. M., Mt. Vernon.—Your performance occurred on April 30, 1891, when Mrs. Modjeska appeared as Juliet.

P. W. M., Brooklyn.—We do not care to give our opinion as to who is the best. 2. From \$40 to \$200 a week, according to the merits of the act, the performer's repulse, etc. 3. See THE CLIPPER.

J. L. Philadelphia.—We do not recall that it has been published, but you might write to him and ask him about it. See the notice at the head of this column.

W. C., Toronto.—No; that is, it is the actor. 2. Read to Ed. James & Co., who advertise in this issue. 3. We do not give names of persons who recommend patent medicines. 4. American.

J. W. Philadelphia.—Write to Peck & Snyder, Nassau Street, this city. See the notice at the head of this column.

J. W. Boston.—See the notice at the head of this column. We cannot depart from that rule.

K. L. Oakland.—It will not, during the present year.

C. H. M., San Francisco.—Henry J. Montague played Capt. Molineux in "The Shaughraun" more than once; notably, at the California Theatre, your city, during the summer of 1879.

P. D. N., Bridgeport.—From \$25 to \$75 a week, the amount depending upon the act's novelty and daring, the performer's standing, etc. 3. Advertise in THE CLIPPER.

T. B. W., Wallboro.—Benjamin Webster adapted (from the French) the one act play "One Touch of Nature." He did not write "The Dead Heart," as you state. That drama was by W. Phillips. Mr. Webster was the original Robert Landry in the cast.

G. A. Zeller.—See THE CLIPPER dated Sept. 28 and Oct. 5, 1890, for a resume of the Macready Forest riot. 2. See Baseball answers. 3 and 4. See THE CLIPPER.

SCHNEIDER, Chicago.—We will answer your queries in full next week.

S. F. D., Denver.—We think it is published by Witmark & Sons, No. 841 Broadway, this city. Write to them, describing it.

F. K., Providence.—1. We do not recall. Write to them for the name. 2. See the notice at the head of this column. 3. From \$25 to \$75 a week, according to the performer's standing, etc. 4. Advertise in THE CLIPPER.

Miss C. S., Philadelphia.—See the notice at the head of this column. If you fail to reach him that way, advertise in our columns for information as to her whereabouts.

M. K., Chicago.—1. From a proficient performer. 2. Yes. Advertise in THE CLIPPER for an instructor. 3. That depends upon your view of it. 4. From \$25 to \$80 a week. 5. American.

J. W. C., Munich.—1. A preparation of burnt cork. 2. From Ed. James & Co., who advertise in this issue. 3. It would be an infringement on the right to play. 4. Yes. 5. Yes. 6. Yes. 7. Yes. 8. Yes. 9. Yes. 10. Yes. 11. Yes. 12. Yes. 13. Yes. 14. Yes. 15. Yes. 16. Yes. 17. Yes. 18. Yes. 19. Yes. 20. Yes. 21. Yes. 22. Yes. 23. Yes. 24. Yes. 25. Yes. 26. Yes. 27. Yes. 28. Yes. 29. Yes. 30. Yes. 31. Yes. 32. Yes. 33. Yes. 34. Yes. 35. Yes. 36. Yes. 37. Yes. 38. Yes. 39. Yes. 40. Yes. 41. Yes. 42. Yes. 43. Yes. 44. Yes. 45. Yes. 46. Yes. 47. Yes. 48. Yes. 49. Yes. 50. Yes. 51. Yes. 52. Yes. 53. Yes. 54. Yes. 55. Yes. 56. Yes. 57. Yes. 58. Yes. 59. Yes. 60. Yes. 61. Yes. 62. Yes. 63. Yes. 64. Yes. 65. Yes. 66. Yes. 67. Yes. 68. Yes. 69. Yes. 70. Yes. 71. Yes. 72. Yes. 73. Yes. 74. Yes. 75. Yes. 76. Yes. 77. Yes. 78. Yes. 79. Yes. 80. Yes. 81. Yes. 82. Yes. 83. Yes. 84. Yes. 85. Yes. 86. Yes. 87. Yes. 88. Yes. 89. Yes. 90. Yes. 91. Yes. 92. Yes. 93. Yes. 94. Yes. 95. Yes. 96. Yes. 97. 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 Handicap, purse \$500, of which \$50 to second, seven  
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 K Bradley's br. c. Blitz, 3, by Blazes, dam Germa-  
 nia 191b; 9 to 10 and out H Jones  
 A Thompson's b. c. Vagabond, 4, by Wanderer, dam  
 Vivid, 90b; 8 and even Morris  
 J. H. Mahoney's b. f. Prince Howard, 4, by Prince  
 Charlie, dam Blanche, 115b; 8 to 10 and 1 to 3...Lyn-  
 Time, 1:34. Won by a head, six lengths between  
 second and third Mutuals paid: Blitz, \$3.80 as  
 \$2.50; Vagabond, \$8.50.















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Our Band and Orchestra are Musicians, Our Singers are Artists, OUR COMEDIANS are the Acme of Comedy.

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WANTED, to hear from performers in all branches of the minstrel business at all times, as per route in this paper.

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We have the following time open for good week stands only: March 21, March 28, April 4, April 11, April 18.

# WANTED, A GOOD ATTRACTION, ON GUARANTEE FOR MARCH 23, FOR ELKS' BENEFIT AT McKEESPORT, PA., OPENING OF NEW TURNER OPERA HOUSE.

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The strongest and most original act in America. Have just closed two weeks' engagement at Tony Pastor's Theatre, N. Y. City, and made one of the biggest hits that has been made for years. This week, London Theatre, New York City.

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# WORLD'S MUSEUM AND THEATRE, ALTOONA, PA.

WANTED, for week of March 21: Black Face Knockabout Team, Musical Acts, Quartet, etc., suitable for Minstrel entertainment. Monroe and Mack, Murphy and Mackin, please write. Also Specialty People and pleasing curios for later dates. Always room for good attractions. Address all communications to J. I. MORTON, Stage Manager. DEMPSEY & DAVIS, Managers.

## NOTICE.

We, the ORIGINAL 3 ALBION BROS., ACROBATS,

Did not join the "DARK SECRET" CO. as stated in last week's CLIPPER, and we also wish to state that we did not play Keith's Bijou Theatre, Philadelphia, last week. We are still with

J. C. STEWART'S "FAT MEN'S CLUB" CO.,

Where we have been for the last two (2) years. All communications for the ORIGINAL 3 ALBION BROS. should be addressed to

NATIONAL HOTEL, CORNER FAYETTE AND HOLIDAY STREETS, Baltimore (formerly Reid's). The best \$1 house in the country. Special rates to the profession.  
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Seats 700. Admission, 50c, 75c, and \$1. Repainted and overhauled new dressing rooms, etc. Now booking for 1902 and 1903. Time fast filling. Write at once for dates. First class attractions can always fill house. Address C. H. LAWRENCE, Lessee and Manager, Huntsville, Ala.

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Red, Blue, Black or Green Clogs, with Jingles, \$3; Call \$1.50; Illustrated Dancing Instructor, \$1.50; Song and Dance Shows, \$5; Silver Rim Band, \$5; Violin Strings, \$5; Nigger Wig, \$1; Red Man's Wig, \$1.50; Fringe Wig, \$1; Minstrel's Gaida, \$5; Fire Eater, \$5; Banjo Strings, per set, \$5; Clappers, \$5; Burrat Cork, per box, \$5; Lip Stick, \$5; Face Paint, \$1; Flare, \$1; Sheet Music, \$5; U. S. Postage Stamp taken for any amount. Address all orders to

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Combinations will arrange to "Book" People's Theatre, Cincinnati, to follow Academy of Music, Pittsburgh. Information, etc., address H. W. WILLIAMS or JAMES E. FENNESSY, as above.

# WANTED, FOR W. W. HENDRY'S NEW LONDON SHOWS, CIRCUS, MUSEUM AND TRAINED ANIMAL EXHIBITION,

Circus People in all branches of the profession, Riders, Leapers, Tumblers, a Double Trapeze Team, Horizontal Bar Team, Jugglers, Contortionist, Singing Clown, a Band of 6 or 8 Pieces, a good Agent that is acquainted with the Western country, Billposters, Chandeliers, a good Assistant Boss Canvas Man. Also wanted, Concert People, Sideshow and Candy Stand Privileges for sale. The Potters and Bobby Carrol please write. Address W. W. HENDRY, 132 South Tenth Street, Lincoln, Neb.

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# WANTED AT ONCE, FOR LEE & CHICK'S SOUTH AMERICAN MEDICINE CO., Good Comedian to do Specialties and put on Afterpieces. Musical Team—prefer Lady and Gentleman that can double on Violin and Piano for Orchestra; also, any First Class Act suitable for Lady Audience. Play Opera Houses in Winter, under Canvases in Summer. Stop at Hotels. Two to four weeks' stands. Must be good dresser on and off stage and able to change work often. N. B.—Masters, Kickers, Browsers and Incompetent People don't write, as I cannot use you. Would like to hear from small band, to double on Spring for my Tenting Season. This is a GILT EDGE SHOW, and you must be LADIES and GENTLEMEN. GEORGE ANNE and TOM MCCARTIE, write; must be able to join at once. Write or telegraph to MEXICAN CHICK, Anderson, N. C., until Feb. 29 then Greenville, S. C.

# AT LIBERTY FOR BALANCE OF THIS SEASON, SISTERS COULSON WORLD'S GREATEST LADY DANCERS, and HARRY LA ROSE, IN AN ENTIRE NEW AND NOVEL COMEDY ACT. Managers desiring services of the above artists address 586 PARK AVENUE, New York City.

# WILLIAM E. YOUNG, GEORGE A. YOUNG, BRUCE L. BALDWIN. YOUNG BROS. & BALDWIN'S OLD TIME CIRCUS AND TRAINED ANIMAL EXHIBIT, (FIRST CLASS WAGON SHOW)

WILL OPEN THE SEASON MAY 3 AT DES MOINES, IOWA.  
WANTED—RIDERS, LEAPERS, TUMBLERS, GYMNASTS, AERIALISTS, CONTORTIONISTS, 3 PROTHEA ACT WHO DO HORZONTAL BAR AND any first class novelty in the circus line. Every act must be up to the best. A 1 LEADER, also BRASS AND REED MUSICIANS, write. We also want Boss Canvas Man, Boss Chandeliers, Man, Four, Six and Eight Horse Drivers, Grooms, Bill Posters, Lithographers, Programmers, etc. "Giraffes," Camels and "Short Change" People are wanted to keep away from this show. Address all communications to YOUNG BROS. & BALDWIN, Des Moines, Iowa.

# NOTICE. Having sold out my entire interest in the Wonderland, in Scranton, Pa., I shall now devote all my attention to my new house, the EDEN MUSEE, READING, PA. Have a few open dates for First Class Performers and Curiosities. Address all mail GEO. W. MIDDLETON, Eden Musee, Reading, Pa.

# AT LIBERTY FOR SEASON OF 1892, JAMES CLIFFORD, CONTORTIONIST, BACK and FORWARD BENDER and SWORDSWALLOWER. First class circus managers write at once, JAMES CLIFFORD, Contortionist, Jacksonville, Fla. General Delivery.

# MANAGERS, TAKE NOTICE. WHALE OIL CUS and LITTLE MONDAY MADE THE HIT OF THE SEASON WEEK OF FEB. 8, AT KOHL & MIDDLETON'S MUSEUM, CINCINNATI, O. MANAGER AVERY recommends them to all museum managers, as the greatest entertainers before the public. We do a twenty minutes turn, entitled "Life on Board a Whale Ship," WITH A COMPLETE WHALING OUTFIT. OPEN TIME. Address Regards to the Zartos and all professional friends. Care of CLIPPER

# THE CASTAGNAS, Marco and Adalina, AMERICA'S GREATEST KNIFE THROWING AND IMPALEMENT ACT. THE ONLY PERFORMER ON EARTH THROWING KNIVES FROM A DISTANCE OF TWENTY-FIVE FEET. ALSO USING ROMAN AXES and GIANT KNIVES 24 INCHES IN LENGTH, 7 IN NUMBER. HANDSOMEST COSTUMED ACT IN THE PROFESSION. At Liberty for Dates and Particularly Desirable for an Engagement for Circus Season. Address MARCO CASTAGNA, Austin & Stone's Museum, Boston, Mass.

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# WANTED Specialty artists who have not played this city recently. Those not known to us must send programme or reference from some first class house. State size and style of your pictorial paper (if any) and where to procure it. Would like to hear from good dramatic people for our stock company. Address AL. HAYNES, Manager PALACE THEATRE, Tenth and Arch Streets, Philadelphia, Pa.



## THEATRICAL.

(CONTINUED FROM PAGE 842.)

## MINNESOTA.

**Minneapolis.**—The Grand Opera House was dark Feb. 23, 24. "The Cad" opened for three nights. "Albion" will be here week beginning 25. Modjeska had good houses 14, 15, 16. Joseph Horowitz did a fair business the three succeeding nights. LYCEUM THEATRE.—Sarah Bernhardt in 23. BUREAU OF THEATRE.—"The Cad" opened at 23. 21 for seven nights. (See Williams comes 28. Fred Brynner did a large business 14-20. FRENCH OPERA HOUSE.—The Boulevard Club Equestrian Burlesque Co. open 21, with an extra matinee 22, and will be followed by Nibbles French Burlesque for a week. Sid C. France opened a big business 14, which he held during the week. FRENCH OPERA HOUSE.—New faces 22. Thos. K. Ryan, Francis and Walter Baker, George Harrington, Alice Ward, "The Stealers" were Dolly Weston, Alice Oliver, Mabel Steiner, Lillian Williams and James W. Lester. Business is good. KOLB & MIDDLETOWN'S DIME THEATRE.—Week of 22: Curly Hall—A ladies' grand vaudeville match, under the personal supervision of Louise Arnold. Matinee 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

**St. Paul.**—At the Metropolitan, Joseph Horowitz played to good business Feb. 14, 15, 16, 17. Modjeska came 18-21. "The Cad" comes 21, 22, 23, 24. Sarah Bernhardt 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

**Duluth.**—At the Temple Opera House, John T. Kelly and Dan DeLoach opened Feb. 23. They were booked for 12, 13, but only came for one night 13. The sale of seats for "The Cad" 19, 20, was very good. At the Lyceum, George Harrington drew a large audience 15. Miss Morris was suffering from cold 16. At the Parlor Theatre, Ed. Welch's new piece, by Archie Law, entitled "Terrance Brady, Esq.," was tried last week.

## NEBRASKA.

**Omaha.**—At Boyd's, Sarah Bernhardt appears Feb. 22, Mr. and Mrs. Drew 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 40



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